CTPR 295 Cinematic Arts Laboratory
4 Units
Fall 2014

Concurrent enrollment: CTPR 294 Directing in Television, Fiction, and Documentary

Group/Section#

Meeting times: Producing/Cinematography:
Editing/ Sound:

Producing Laboratory (SCA 356)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Cinematography Laboratory (SCE STG 1)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Editing Laboratory (room number)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Sound Laboratory (SCA B130)

Instructor:
Email:
Phone:
Office Hours:
SA:
Email:
Phone:

Important Phone Numbers:

<div style="text-align:center">*　　NO CALLS AFTER 9:00pm　　*</div>

SCA Labs　　　　(213) 740-3981
Help Desk　　　　(213) 8212638
Front Desk　　　　(213) 740-3981
Tony Bushman　　(213) 740-2470　　Assistant Post Production Manager
<div style="text-align:center">abushman@cinema.usc.edu</div>
Emily Koonse　　(213) 821-0025　Help Desk Support Specialist
<div style="text-align:center">ekoonse@cinema.usc.edu</div>
Equipment (Camera)　　　(213) 821-0951　　Equipment (Lights)　　(213) 740-2898
Equipment (sound)　(213) 7407-7700
Joe Wallenstein　　(213) 740-7126
Student Prod. Office - SPO　(213) 740-2895
Prod. Faculty Office (213) 740-3317
Campus Cruiser　　(213) 7404911

Course Structure and Schedule:

CTPR 295 consists of four laboratories which, in combination, introduce Cinematic Arts Film and Television Production students to major disciplines of contemporary cinematic practice.

    1) Producing
    2) Cinematography
    3) Editing
    4) Sound

Each laboratory has seven sessions. Students will participate in exercises, individual projects, lectures and discussions designed to give them a strong foundation, both technical and theoretical, in each of the disciplines.

Producing and Cinematography laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms, Editing and Sound laboratories meet alternate weeks on the same day and time, for three-hour sessions, but in different rooms. Students, therefore, have *six hours* of CTPR 295 each week.

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which are consistent for the two courses.

Silver Group: **CTPR 295 section 18482 & CTPR 294 section 18461**
Gold Group: **CTPR 295 section 18480 & CTPR 294 section 18462**
Platinum Group: **CTPR 295 section 18481 & CTPR 294 section 18464**

It is the student's responsibility to know her schedule each week. See the attached master schedule for your group.

Equipment and Facilities:

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay a lab fee of $75 for CTPR 294 and $225 for CTPR 295, and an insurance premium of $300 for CTPR 294.

The School will provide digital cameras, tripods, and editing stations.

Students must provide their own:

1. **Headphones (required) for Avid lab**. We recommend Sony MDR 7506, which are available at the USC Bookstore.
2. **SDHC Memory (16 GB) cards for NXCAM**. (Class 10 rated) **SCA APPROVED SDNC CARDS:**
   - · Kingston Ultimate X 16GB SDHC Flash Card: Model # SD10G2/16GB
   - · SanDisk Extreme 16GB SDHC Flash Card: Model # SDSDRX3-16GB-A21

- · SONY 16GB SDHC Flash Drive: Model # SF16NX/TQ
- · Lexar Professional 133x 16GB SDHC Flash Card: Model #LSD16GCRBNA133
- · PNY Professional Series 16GB SDHC Flash Card: Model # P-SDHC16GB10-EFS2

3. **One of the following approved External Hard Drives:**
   - · G-TECH: G-RAID (4-8TB RAID)
   - · G-TECH: G-DRIVE (2-4TB Single Drive)
   - · Glyph-Technologies: GT-050Q (1-4TB Single Drive)

A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.

The School will provide:

1. **Sony NXCAM HD Cameras and tripods.**

N.B. WITH THE NXCAM CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:

HD 1080/24p FX

Schedules for the seven weeks of each of the components:

Producing Laboratory		
	IN CLASS	**ASSIGNMENTS**
ONGOING	**TRADE ARTICLE DISCUSSION** **EXTRA CREDIT OPTIONS:** **- COMPS** **- NETWORKING/PANEL**	
CL1	**INTRODUCTION** - Introductions - Storytelling - Syllabus Review **294 PRODUCING** **THE CASTING PROCESS** - Writing/Posting Breakdowns - Sorting Submissions - Casting Sessions **LOCATIONS** - On-campus versus off-campus - Permiting - Location Releases **USC BEST PRACTICES /** **PAPERWORK**	**FOR CL2** **READ** - STK, Ch 1. "Day In the Life", pp 1-17, Ch. 2 "Development, The Immaculate Conception", pp 18-35, Diary Interlude #1 "Anatomy of a Deal Gone Awry", pp 114-121
CL2	**WHAT IS A PRODUCER IN THE WORLD?** **LOGLINES AND PITCHES** **LOCATION SCOUTING** - On-campus field trip	**FOR CL3** **READ** - STK, Chapter 3 "The Budget, Making it Count", pp 36-113, Diary Interlude #3 "The Line Producer", pp 164-167 **PRESENT TRAUMA PITCH PRESENTATION** In triads, students will pitch the script for a short film PRESENT TRAUMA, including a logline, brief pitch, casting suggestions for each major role and a discussion of production considerations.

CL3	**PRESENT TRAUMA PITCHES** **SCHEDULING AND BUDGETING** - Preparing the Breakdown - Preparing the Stripboard - Preparing the Budget	**FOR CL4** **READ** - STK, Diary Interlude #2 "I Shot Andy Warhol", pp 139-143, Chapter 5 & 6, "Actors: Handle With Care," and "Crewing Up: Get a Grip", pp 144-163 and 168-190. **SCHEDULING AND BUDGETING EXERCISE:** Each student will create a draft schedule and budget for PRESENT TRAUMA and **email Professor 24 hours before class.**
CL4	**PRESENTATION OF SELECT BUDGETS/SCHEDULES** **SCHEDULE/BUDGET CURVEBALLS GAME** **WATCH PRESENT TRAUMA** **STEPS OF PRE-PRODUCTION** - How do we get from here to shooting? - What timelines do we need to hit? **NETWORKING/PROBLEM-SOLVING EXERCISE** **DEVELOPMENT PITCH DISCUSSION**	**FOR CL5** **READ** - STK, Diary Interlude #4 "Velvet Goldmine: The Days and Nights" and Ch. 7 "The Shoot: Kill or Be Killed" pp 191-253 **NETWORKING/PRODUCTION PROBLEM-SOLVING EXERCISE:** Students will choose a fiction, doc, TV or digital project; identify a unique production consideration; and contact a member of the production team via email, phone, twitter, etc. to ask how it was handled. Students will then present results to the class. **DEVELOPMENT PITCH PROJECT:** Students will choose topic for final Development Pitch Project from the newspaper distributed in class, and will prepare the logline ONLY to present in class (3 mins max).

CL5	**PRESENT PROBLEM-SOLVING EXERCISES** **PRESENT DEVELOPMENT PITCH LOGLINE / SYNOPSIS** **CAREER AS A PRODUCER** - Ideation, Rights, Intellectual Property - Possible Careers and Changing World - Funding **PANEL OF PRODUCERS (TBD)** **IDEATION GAME**	**FOR CL6** **READ** - STK, Chapter 4 "Financing: Shaking the Money Tree," pp 122-138, Diary Interlude #5 "The Festival Game," pp 274-284 **WORK ON DEVELOPMENT PITCH PROJECTS**
CL6	**PRESENT DEVELOPMENT PITCHES & PITCH MATERIALS**	**FOR CL7** **READ** - STK, Ch. 9. "Distribution, Marketing and Release" Out of the Frying Pan..." pp. 285-317 **310 PREP:** Read 310 script distributed to class and come up with FIVE production considerations to discuss in next class.
CL7	**REVIEW 310 PRODUCING** - Casting - Permits - Locations **ETHICS** - "Is it Ethical?" Game **SHORT SCREENINGS** **VISIT FROM PPO** - Permits - Safety	

Cinematography Laboratory

Athletic shoes or work boots and long pants MUST be worn to all Cinematography Classes

All reading assignments from:
Voice and Vision: A Creative Approach to Narrative Film and DV Production - Mick Hurbis-Cherrier

Session #1

Camera check out and review menus. 6 NX5s, (teams of three)
Will cover how to record audio in-camera.
Camera Exercise: Creative use of lens focal lengths and depth of field.

Before 1st Class
Assigned reading: Chapter 1 From Idea to Cinematic Story
                        Chapter 3, The Visual Language
                        Chapter 9, The Digital Video System pages 204-207 and 219-220

Session #2 - Every class will begin with a short oral quiz on the reading assignments

Class is taught with production sound faculty. 6-NX5s and 6 sound kits. Production sound instructor runs first hour of class. Breakdown script into shooting script plus use of overheads, shot lists , and storyboards. Camera and sound class exercise.

Assigned reading: Chapter 10, The Lens
                        Chapter 11, Camera Support

Session # 3

Clips from documentaries, narratives and television and discussion of each on camera placement, blocking and coverage of a scene and variations between feature and television narrative forms and Documentaries

Assigned reading: Chapter 4, Organizing Cinematic Time & Space
                        Chapter 5, From Screenplay to Visual Plan

Session #4

Discuss depth of field, color temperature and practical lighting. Each student sets up and breaks down and packs lights. Demonstration of soft and hard lighting, bounce, key, fill, and backlight concepts.

Lighting Exercise: set up and use lights to shoot short sequence with coverage from three camera positions.

We need 3 Mole Richardson Fresnel kits and 3 Lowell open face kits.

Assigned reading: Chapter 13, Basic Lighting for film and DV
                          Chapter 14, Lighting and exposure, Beyond the Basics, p. 318-327

Session #5

Exterior day shoot demo w/grip, bounce, and use of Flexfill . Demo on how to enhance and expose an exterior shoot, where to put the sun for Key or Fill effect and why . Use of NDs—depth of field. Use of white card to set color temp.

Camera and Lighting exercise shooting short scene with 3 angle coverage keeping everyone backlit.

Assigned reading: Chapter 13, pages 290-292 on exterior lighting

Session #6

Brief instruction on use of stage and stage electricity and power distribution from Herb Hughes. Safety issues for both electric and grip equipment. Introduction and demo of EX-1 cameras including sound brush up from sound instructor.

 Break into 3 PERSON CREWS and shoot camera exercise exploring capabilities of EX.

Will need 6 EX-1 Cameras, 3 Mole Kits and 3 Lowell Kits and 6 Full Sound Kits

Assigned reading: Chapter 7, The Cast and Crew

Brief instruction on use of stage and stage electricity and power distribution from Herb Hughes. Safety issues for both electric and grip equipment. Introduction and demo of EX-1 cameras including sound brush up from sound instructor.

 Break into 3 PERSON CREWS and shoot camera exercise exploring capabilities of EX-1.

Will need 6 EX-1 Cameras, 3 Mole Kits and 3 Lowell Kits and 6 Full Sound Kits

Assigned reading: Chapter 7, The Cast and Crew

Session #7

Review of lighting and blocking and EX-1 capabilities and how to adapt to long form narrative versus television and documentary forms.

Camera and Lighting exercise.

Will need 6 EX-1 Cameras, 3 Mole Kits and 3 Lowell Kits and 6 Full Sound Kits

Assigned reading: Chapter 13 & 14 on backlight, lighting ratios, dynamic range and exposure ratio

Editing Laboratory

Session 1:
AVID Review
Students should have completed Avid Media Composer 7 Essential Training, (Introduction, Chapters 1 (Overview of the Editing Environment) & 2 (Basic Editing: Building the Rough Cut) on Lynda.com BEFORE THE FIRST CLASS.

To access Lynda.com:

1. Go to http://www.usc.edu/its/lynda/
2. Go to the red and white Log In window in the middle of the page that says, "Log in to Lynda.com" and press this.
3. Enter your USC NetID: and your Password and hit "Login"
4. At the top of the page in the search window type in "Avid Media Composer 7" and hit the search bar.
5. All the Avid tutorials will come up. Click on "Avid Media Composer 7 Essential Training"
6. You will be taken to a window that has all the exercises that are assigned in 295. There are several tabs. The first being the "table of contents" that lists the chapters by heading and all the exercises in the chapters. Another tab includes the exercise files. The students should download these files onto their hard drive and use this media to work on the exercises on their own instead of just watching them in the tutorial. They must have access to an Avid to work using this media. You can use the Avids in the basement of SCA or you can purchase a discounted copy of Avid from the USC bookstore if you want to do the exercises and tutorials at home. I believe you can download a "free" version of Avid for a one month trial basis before purchasing it.

In Class:
The introductory scope of the course and how it relates to 294 will be discussed. Editing trios will be assigned. Handouts will be distributed and discussed. The second half of the class will be down in post for post-production orientation where instructions will be gone over for how to set up your edit space for your 294 directing classes, as well as how to access material from the classroom exercises for your 295 editing exercises. There will also be a basic AVID review done in the lab as well. We will discuss workflow, bin & file management, and saving project folders.

Assignment: Trios will get their first script and editing exercise to cut (NYPD Blue or Boston Legal) that will be shown in the next editing class. You should also complete the exercises in Chapter 3-"Refining the Edit: Using Trim Mode" on Lynda.com Avid Media Composer 6 Essential Training.

Session 2:
Editing Theory/Practicum, Screening first editing exercise
The class will examine the first cuts of your editing scenes and you will receive class and instructor notes for your recut. We will discuss how to organize your Avid Timeline. We will

also go over slates, camera reports, and lined scripts and see their relationship to the organization of your Avid project. We will analyze when editors make a "good cut" by discussing the Rule of 3's and Walter Murch's Rules of Six. We will talk about what is a "Lean Forward Moment" and then discover editorial ways of enhancing it by looking at examples from fiction films, documentaries and television.

Assignment: Students will recut their first editing scene based on class notes to be shown in the next editing class. You should also complete the exercises in Chapter 7-"Basic Effects: Using Quick Transition effects through Saving effect templates & Using the Color Effect," and in Chapter 10-"Creating Titles with Avid Marquee: Formatting and enhancing text through Revising the title," on Lynda.com Avid Media Composer 7 Essential Training.

Session 3:
Editing Aesthetics Part 1, Screen recut of first editing exercise
We will discuss the 180 degree rule and how editors deal with "crossing-the-line" problems. We will go over basic scene and story structure and scene analysis from an editing perspective. We will look at scene transitions –match cutting, dissolves, fades, wipes; J-cuts and L-cuts, editing on movement. Aesthetic concepts will be discussed, such as editing for character, crossing the line, poor performances, and mismatches. Instructor will demonstrate alternatives. Students will show their recut scenes and receive notes from the class and the instructor.

Assignment: Trios will be given scripts and assigned a second scene (ER or Roswell), to edit for the next Editing class. You should do a sequence analysis of your assigned scene prior to editing it. You should also complete the exercises in Chapter 4-"Organization and Customization: Navigating with JKL through Using Markers," on Lynda.com Avid Media Composer 7 Essential Training

Session 4:
Editing Aesthetics Part 2, Screen second editing exercise
We will begin the class by going over a sequence analysis from an editing perspective of the assigned scenes. We will look at intent, plot points, beats, lean forward moment, conclusion, importantl lines of dialogue, and who was in control of the scene. We will then go over your editing assignments and you will get notes for your recut. Filmic editing styles will also be examined using existing film and television clips: fragmented editing, parallel editing, non-linear storytelling. Different styles of montage will be scrutinized and presented.

Assignment: Students will recut their documentary editing scene based on class notes to be shown in the next editing class. You should also complete the exercises in Chapter 7- Basic Effects: Building basic composites using vertical effects through Using Timewarp, and Chapter 8- Basic Rendering and System Performance," on Lynda.com Avid Media Composer 7 Essential Training.

Session 5:
Use of Sound and Music in Editing, Screen recut of second editing exercise.
Using the slip and slide function on the Avid will be gone over as well as the Audio Tool, Audio

Mixer and using keyframes in Audio. We will examine how editors use diagetic and non-diagetic sound and music to enhance the story and emotional beats of a scene. Film and television scenes will be shown demonstrating these concepts. Students will show their recut second scenes and receive notes from the class and the instructor.

Assignment: Trios will choose which of their completed 294 scenes they will do a fine cut on for their third editing project. As a trio, they will be prepared to discuss in class what they hope to accomplish in this fine cut. You should also complete the exercises in Chapter 5-Intermediate Editing: Beyond Rough Cut and Chapter 6, Basic Audio Mixing," on Lynda.com Avid Media Composer 7 Essential Training.

Session 6:

Students will meet with the professor in a basement lab during class time.
Each trio will be assigned an editing station to work on the recut of your 294 scene final project during this three hour period. In addition each trio will be assigned an individual 30-minute session with the professor during class time in a separte editing room. Please bring your hard drive with your entire Avid project to this meeting. During this meeting you will show the professor the final cut of the scene you presented to your 294 class. The professor will give you notes on this scene and we will discuss your trio's plan of action for recutting this scene. Both your original scene and the recut will be shown in the final editing class. Again please note: when you are not in this individual meeting with the professor you are to begin editing your final editing exercise as a trio for the rest of the class time.

Assignment: Students will recut their 294 editing scene as their final editing project. You should also complete the exercises in Chapter 9- Basic Color Correction," on Lynda.com Avid Media Composer 7 Essential Training.

Session 7:

Screen recut of your final editing project 294.
Students will show their original 294 scene and then their fine cut of this scene. They will receive notes from the class and the instructor. The professor will also go over what material will be on the written final exam during finals week.

Exam Week:

There will be a final exam during finals week. Exact date and time to be decided.

Sound Laboratory

Session 1: Cinematic Sound Introduction & Production Sound I
Clips from *Star Wars* and *Raiders of the Lost Ark*. Basic dimensions of sound: frequency & amplitude. Introduction to Production Sound: Microphones by method of transduction and polar pattern; basic methods and accessories.

Assignment: Sit near the fountain outside Norris and write down all sources of sound that you hear in five minutes. Bring the list to the next class meeting.

Session 2: Storytelling with Sound & Production Sound II
Sound as a storytelling tool: Clips from *Beasts of the Southern Wild* and *No Country for Old Men*. Audio basics: Analog vs. Digital, Mic Level vs Line Level. On-set procedures, etiquette, and politics. A hands-on exercise in capturing production sound.

Session 3: The Aesthetics of Sound Editing
The mechanics of film, television, and documentary sound editing. Sound design principles. Editing dialogue, effects, backgrounds, and music. Clips to demonstrate these concepts.

Session 4: Midterm Exam and Sound Editing Demonstration
Midterm examination. Demonstration using an edited ProTools session.

Assignment: Group A Sound Projects Due on Friday prior to next class meeting.

Session 5: Introduction to ProTools
Sound editing demo clips. Introduction to ProTools basics. Listen to Sound Projects Group A.

Assignment: Group B Sound Projects Due on Friday prior to next class meeting.

Session 6: ProTools Exercise
Lab exercise using ProTools: Sample dialogue, background, and effects editing. Listen to Sound Projects Group B.

Assignment: Group C Sound Projects Due on Friday prior to next class meeting.

Session 7: Re-recording Mixing
Mixing processes: level, frequency, and time domains. Panning and use of 5.1 Demonstration on a mix console. Listen to Sound Projects Group C.

Exam Week: Comprehensive Exam
(See CTPR 294/295 Master Schedule for Exam Time)

Grading:

Each of the four laboratories contributes 25% of the final grade. You will be graded A through F (including pluses and minuses) upon completion of the course. The grades for the individual laboratories are determined as follows:

Your grade for 295 will be based on your personal growth in each discipline, demonstrated attention and work put into each project, your willingness to explore themes and techniques, your mastery of craft and your development in relation to your classmates. You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted.

295 Grading Breakdown:

Producing Laboratory:

Class participation (discussions, feedback to other students, etc)	12%
Four Weekly Trade Article Uploads (3 points each)	12%
Present Trauma Pitch Presentation	16%
Scheduling and Budgeting Exercise	16%
Production Problem Solving Exercise	16%
Final Development Pitch Presentation	**28%**

Cinematography Laboratory:

In-class participation	40%
Ability to work in crew positions with others	40%
Response to oral quizzes (from reading assignments)	20%

Editing Laboratory:

Editing Exercise #1	22%
Editing Exercise #2	22%
Editing Exercise #3	22%
(First cut of each 11%, second cut of each 11%)	
Editing Class Participation	12%
Final Exam	22%

Sound Laboratory:

Sound Midterm Exam	30%
Sound Final Exam	35%
Sound Project	20%
Participation	15%

This is a production class Students are expected to attend class regularly and to be punctual. Attendance will be taken at every class. Written explanations will be necessary in advance for all excused absences. Unexcused absences and tardiness will be reflected in your grade, Each unexcused absence in any of the laboratory sections of CTPR 295 will reduce the student's grade

one increment; e.g. B to B-. for that section. Two unexcused tardies will be counted as an absence. If a student has five unexcused absences or 10 tardies cumulative in all sections, the overall grade for the entire course will be reduced one increment. There will be no "incompletes" granted except in the case of severe medical or other serious emergencies. It is the student's responsibility to be aware of USC's add/drop and withdraw deadlines.

Required Texts:

Voice and Vision: A Creative Approach to Narrative Film and DV Production - Mick Hurbis-Cherrier (for Cinematography)
Shooting to Kill: How An Independent Producer Blasts Through The Barriers to Make Movies That Matter
By Christine Vachon with David Edelstein
IBSN: 0-380-79854-9 (for Producing)

Suggested reading:

In the Blink of An Eye – Walter Murch
The Lean Forward Moment: Create Compelling Stories for Film, TV, and the Web -
Norman Hollyn
Practical Moviemaking; A Handbook for the Real World, Joe Wallenstein, McFarland & Company

Other readings may be suggested in class.

Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus,* the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at blackboard.usc.edu.

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

SAFETY SEMINAR – MANDATORY ATTENDANCE

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).

Three seminars are offered at the start of every semester:

Friday, August 22, 2014 at 3:00P.M. In The Norris Theater

Monday, August 25 at 6:00 P.M. On Stage 4

Tuesday, August 26, 2014 on Stage 4

There are NO MAKE UP seminars available beyond these dates.